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ABSTRACT

The goal of this thesis was to present an overview of the cultural journalism program, the mechanics involved, and an example of the actual work produced by high school students as their marketable product. This examination of the "Foxfire" method has not been confined to this thesis alone, for it has proven to be the foundation of a cultural journalism class at Parkersburg High School in Parkersburg, West Virginia. "Mountain Trace" has the distinction of being the first undertaking of its type in West Virginia, and one of the pilot projects in the United States. Currently, there are approximately 150 such projects in the United States, collecting and preserving the heritage from various communities. Of these, several have achieved national prominence by producing volumes containing excerpts from their magazines. These project participants are interested in the collection, preservation, and dissemination of the oral history and heritage of their areas. The perceived problem of the study seeks a close relationship between the school and community. This association allows students to share with and learn from the older generation. This study includes an introduction with the problem statement, purpose, methods, and procedures of the study. A review of the literature covers the areas of advisor student relationship, funding, advertising and publicizing, writing, archiving, and incorporation. Illustrations and accompanying text from the study tell stories of instruction, theme, and character. Implications and recommendations are included. A 31-item bibliography and an appendix outlining the steps needed to form a corporation conclude the document. (Author/DK)

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Collecting Oral History Through Cultural Journalism

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A Thesis

Presented to

the Faculty of the Graduate School

Salem College

In Partial Fulfillment

of the Requirements for the Degree

Masters of Arts

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by

Kenneth G. Gilbert

October, 1980

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ABSTRACT

In the past ten years cultural journalism has evolved as a curricular offering on the high school level throughout the United States. Programs have developed nationwide. Students are taking a renewed interest in their heritage and the preservation of their past.

The goal of this thesis is to present an overview of the cultural journalism program, the mechanics involved and an example of the actual work produced by high school students as their marketable product. This examination of the Foxfire method has not been confined to this thesis alone, for it has proven to be the foundation of a cultural journalism class at Parkersburg High School in Parkersburg, West Virginia. Mountain Trace has the distinction of being the first undertaking of its type in West Virginia and one of the pilot projects in the United States.

Currently, there are approximately 150 such projects in the United States collecting and preserving the heritage from various communities. Of these, several have achieved national prominence by producing volumes containing excerpts from their magazines.

These project participants are interested in the collection, preservation and dissemination of the oral history and their heritage of their areas. The perceived problem of the study seeks a close relationship between the school and community. This association allows students to share with and learn from the older generation.

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CHAPTER 1

INTRODUCTION TO THE STUDY

The Foxfire concept of collecting and preserving oral history was born in 1966 at Nacohocee High School, Rabun Gap, Georgia. Within the framework of this project, students develop a sense of pride in their heritage by interviewing elder relatives and friends in their community. The major objective is to allow students to discover their own culture. The Foxfire idea was not created as a model for other schools. However, since 1966, many educational institutions throughout the United States have begun using this method.

Collecting oral history through cultural journalism is a learning process demonstrating a capacity to use talents of high school youth within a reality structure. It can promote a theme while simultaneously providing an opportunity by which young people may better sense and develop their own identities. The concept of cultural journalism involves students in the establishment of personal relationships by conducting extensive interviews with members of a vanishing generation. Through these associations, the participating youth document the wisdom and capture the essence of their own immediate ancestry while developing a wide range of academic and practical skills.

This positive effect of the communication between generations

results in the initiative and collaboration of students in planning the magazine. When the resulting publication succeeds in attracting public interest, there is further reinforcement through the approval of the reading public.[1]

Problem Statement

The findings of cultural journalists reviewed for this study indicate that there exists a separation between the community and the modern consolidated school. In attempting to bridge the distance, these cultural journalists propose a combination of school and community experience. This experience requires a cooperative effort of school and community and promotes student involvement in the cultural past as well as the present. This study represents the results of a cultural journalism experience. It examines the techniques for preservation of material, as well as methods for funding a cultural journalism project. This documentation also provides insight into methods of development and advertisement of a cultural journalism publication.

Purpose of the Study

The basic purpose of a cultural journalism project is to provide for the student's discovery and experience of the past through community school involvement. This early style of life is a facet of our common heritage and should be preserved and disseminated.

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[1]Eliot Wigginton, Moments, The Foxfire Experience (Star Press, Inc. 1975), Introduction page VII.

Another principle of this endeavor is the development of a sense of cultural awareness among involved students. Hopefully, these participants will begin to appreciate the value of our mountain legacy.

Methods and Procedures

This study is a description of the use of cultural journalism; a source of collecting oral history by students as a part of a curriculum. Cultural journalism requires the participating students to leave the classroom and go into the community. By going into the community, the students are able to experience the past and begin to appreciate the value of their heritage.

Presently, twenty students are enrolled in a cultural journalism class at Parkersburg High School in a project known as Mountain Trace. In this program the students collected oral history through interviews with elderly citizens of the state and local community.

CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

This chapter describes the way in which educational goals are fulfilled through cultural journalism as it involves students and teachers in a relationship with the community. Discussions include relationships between advisors and students; techniques for funding a project; procedures for incorporation; methods for developing an archives; policies for advertising and publicity; techniques of writing.

Cultural Journalism and Its Relationship to the Community and School

Cultural journalism involves students and teachers in a highly motivating publishing venture. That seems, however, an insufficient explanation for the rise and spread of cultural journalism. During earlier generations, the school was the nucleus of community activity. The ungraded one, two and three room schoolhouses were a feature of American public education for a hundred years. Local functions and performances by students were held in this "community center." Under this system, the school and community were unified. As society changed, students from remote areas were placed in bureaucratic city schools. Therefore, disjunction of school and community

began to take place.

This detachment between school and community is expressed in the massive, institutional structure of the consolidated school which is separated from the community by the open spaces created by parking lots and playing fields. It may be expressed as the failures of the school to adequately recognize the cultural distinctiveness of its surrounding community--either to adjust its curriculum to that distinctiveness, or to utilize community resources in its activities.[2]

There are at least three reform movements underway which are attempting to reconnect the school and community. The first movement focuses upon curriculum and goes under the labels of "cultural pluralism," "ethnic studies," and/or "bilingual education." The proponents of this reform suggest the formal school curriculum take into account the existence of culturally and linguistically distinct groups within the community.

The second of these educational countercurrents working against consolidation and standardization is the community education movement. Educators and civic leaders supporting this drive have established a variety of regional centers for community education. The purpose of these centers is to advise local school districts as to the procedure for developing facilities which can serve the community on a full time basis. These offer a variety of educational, social, and cultural programs after the school day. In effect, the community school approach attempts to restore the wide range of community functions

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[2]Eliot Wigginton, "The Foxfire Philosophy," Synergist, Fall 1980, p. 14.

once served by the local community school.

The third countercurrent is cultural journalism. The service it performs for the community is the provision of a body of field researched local history.[3]

For those involved in local or community history projects, the purposes for the project are relatively clear. There is a grass roots need for a usable local history, a body of historical materials, researched and compiled at the local level and intended for community consumption.

The practical question is, "Who is in the best position to create this public and community-specific historiography?" The suggested answer is the public school. A strong case can be made for the school's advantages in this area. For example, most schools are adequately equipped with technical hardware adaptable to the purpose of public history. This includes typewriters, photocopy machines, tape recorders, cameras, and other photographic equipment. Even in rural or small town schools, such technical resources are usually considerable. Likewise, the school's resources are readily adaptable to the task. Among its teachers, the public schools have professionals who are trained in a variety of disciplines. These persons may serve as advisors and consultants. The school has the resources of its students--potential field workers who are personally linked to every social strata and

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[3]Opinion expressed by Thad Sitton, historian and author, in an address ("The School as a Cultural Center.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, August, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

ethnic subgroup within the community. As the field researchers of their own cultural heritage, students begin with a degree of access to community informants that researchers from other areas might work years at obtaining. The public schools are in a strategic position to sponsor the project in public history.

Cultural journalism is an obvious vehicle for collecting local history. Cultural journalism projects are serving to reconnect school and community through the medium of student field work and published information.

During the process of recording history, cultural journalism has developed forms of public historiography that are often strikingly original. In general, cultural journalism participants have been little concerned with labeling the processes of their research, or with limiting themselves to the scholarly models of history or folklore. In a sense, the people involved with these projects have been re-inventing the wheel.

There is a remarkable degree of community interest in these classroom publishing projects. Teachers are repeatedly asked to make presentations about the projects to local groups, and the projects are featured often in the local media. Citizens often call the school to suggest topics or possible interview contacts and to give information in support (or contradiction) of previously published stories. These unique interpretations and utilizations are the initiation of interaction between school and community.

What do the Foxfire family of magazines have in common? All of the projects focus on subjects outside of the school. They are

not a rehash of encyclopedias or reference books or histories that have been written. These stories are built from life--from people, their work, their surroundings, their crafts, their stories, their philosophies, and sometimes their problems, worries and hopes.

Because the material is gathered firsthand, it is fresh, original and unpublished. As students are preserving stories, recording skills and explaining ways of doing things as known to older people in their community, friendships are often formed between the interviewee and the interviewer. The students involved with the projects are concerned with those special abilities of the senior citizens that make their community different from other sections of the world.

At the heart of these projects is a conviction that students can learn about their community and relationships outside the classroom. This approach is considered a key to a more personal knowledge than that which can be gained through books and lectures within a typical classroom.

One of the most important activities for each of the project's students is community assessment. The student needs to see what kind of people make up his locale, and to gain a sense of how the project will work.

Each student needs to be placed in an interview situation with a charismatic contact. Ideally, this contact will be the sort of person the student would never have taken the time to talk with otherwise. It should be the sort of contact who will make him feel that he is special. Because the student took the time to

visit, the contact's day was made a little better and this should be acknowledged.[4]

According to Reynolds, the cultural learning concept is based on the following precepts:

1) LEARNING BY DOING: providing a wide range of hands on experiences in a variety of settings;

2) USING THE COMMUNITY AS A CLASSROOM: it is important to move beyond the school milieu and root experiences in the real world where students must learn to function;

3) EXPLORING THE LOCAL CULTURE: beyond working in the community, it is important to discover the traditions, folkways, and local history of that community to help foster a strong sense of place and of belonging. This is done through oral history research with the elders of that community, thus creating another experience;

4) SETTING A GOAL-THE PRODUCT: in order to make the activities have any meaning, it is essential that the results of those activities reach an audience beyond that of the school. By the same token if the information is taken from the community in order to produce something, it is only right that it be put back into that community in some form.[5]

Built into these four principles are a myriad of possibilities for learning through experience. It is important to note that the fourth point, the product, is instrumental in the philosophy because through production of something tangible comes the greatest

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[4]Eliot Wigginton, Moments, The Foxfire Experience (Kennebunk, Maine: Star Press, Inc. 1975), p. 19.

[5]Opinion expressed by Sherrod Reynolds in an address ("Product vs. Process.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, August, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

possibilities for experiences beyond the norm. Depending on what form the product takes, the students may learn the process involved in magazine production, video taped television shows, publishing, photography, etc. The skills are acquired in the learning process while working toward a final product. The belief behind the philosophy is that students will achieve many intangible goals as a result of working in cultural journalism, such as a sense of personal accomplishment, self-pride, self-confidence, improved communication skills, the ability to make thoughtful decisions, etc. The concept is built on the basic premise that if you place people within the outside world to do something tangible, they will learn something from it.

Advisor/Student Relationship

Putting all these ideas into action is not easy; it takes a tremendous amount of caring, dedication, energy and stubborness. However, the biggest problem, aside from the financial worries, comes with the product. It is a delicate balance for an advisor to know how much to do and how much the students will do and still deliver the product on time. The root of the problem is often not in the process itself, but in the deadlines that unavoidably accompany the product. Part of the educational process is learning how to meet deadlines and fulfill responsibilities. Students need to acquire that kind of discipline.

There are few things that can help in setting up a balance between the advisor and the students, to maximize student

participation and minimize adult interference. The most important of these is to instill in the students, from the onset, a firm sense of ownership for the product. If they really believe it is their creation and it is up to them to sink or swim, then they will get behind it with enthusiasm. In most instances the more conscientious students will get behind the drifters and shove; they will stay late and come early and will assume the leadership role in the project. They will help each other as long as the advisor stays out of the way. The advisor should not vanish from the scene; the advisor should advise, not "do it for them." This course of action is very difficult to act upon.[6]

Another useful technique that many advisors employ is to break tasks into workable components. If an advisor announces to the class members that they are going to produce a book, their immediate reaction is that they cannot do it because they do not know how. In this reaction, they are correct. So, the advisor may break the task into steps, and each step becomes a mini-project in itself. In a sense every student's article becomes a finished product. The teacher/advisor's primary responsibility is to provide the tools to work with to enable them to accomplish the task at hand. The teacher must show them, step by step, how to go about the job, and then sit back and let them do it. If help and guidance are not offered, they will become frustrated and feel as if they are failing. The emphasis is on the process while the

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[6]Ibid.

product is a means to the end; however, the product is an essential element in this approach to learning and cannot be ignored or underestimated. Therefore, an incumbent duty for the advisors is to discover ways to work with the students, to advise, guide, enable, and encourage them in whatever ways are necessary to achieve the process and thereby accomplish the product.[7]

Funding

The National Endowment for the Humanities is a federal agency devoted to the support of public research in the humanities. The field of humanities refers to liberal arts disciplines--history, literature, philosophy, and jurisprudence, the disciplines that Congress defined as humanities when it created the Endowment in 1965. Most of the youth projects are cross-disciplinary and the goals behind them are the goals of the Endowment. The Endowment funds a wide range of activities in support of scholarly research such as bibliographies and archeological digs. The Endowment does a great deal toward the support of schools-curriculum development and teacher training, for example. Many times when federal money is approved for a project, the project becomes dependent on the endowment. Such endeavors are short lived. Fundable projects should instead originate as self-sustaining programs on the local level. This is the way some of the most vital programs have originated and grown, becoming very interesting and unique projects.

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[7] Wigginton, op. cit., p. 27.

There are several considerations for a grant application at the national level. First, is the project unique? Second, can it be supported at the local level? Third, is it the sort of program that can benefit people in other areas? Since the monies in the Endowment are generated nationwide, can this applicant become a model for projects elsewhere? Is there any way of sharing or disseminating the information? If a special effort is made to start something new or to develop a new facet of an existing project, then grounds are established for receipt of grant money. For local history programs there are two areas within the Endowment that are applicable; one is particularly exciting for students. This program is the only source in the federal government where young people can seek project funding. The Endowment has had this program for six years. The goal behind the program is to give young people a chance to do something independently--a chance they might not otherwise have. Most grants go to high school students and college undergraduates. The Endowment is interested in young people who generate a project idea, who prepare a grant application, and who are capable of administering the program. Adults associated with these programs are to be involved only as advisors and consultants. Each study must have a product as its culmination. Grants can start at twenty-five hundred dollars per project for high school students.

The second program is called NEH Youth Projects. These are adult-designed programs for children and young people. The idea is to establish programs for students who may not be interested in doing a youth grant themselves, but who could benefit from working

on a large scale project. These projects require students to participate in educational experiences that are supervised by adults. As a general rule, these projects should involve a minimum of fifty students. This grant ranges from twenty-five hundred to five thousand dollars per year. A large scale grant which would develop a project in a metropolitan, regional, or national area would extend from ten thousand dollars per project.[8]

Advertising and Publicizing

In advertising and publicizing, the first question to ask is, "Will this product be worthy of promotion?" If it is not, it will not sell no matter how much publicity it gets.

The next question is, "What is the best way to promote the product?" There are some basic tactics to use. But the most interesting aspect of public relations and promotional work is that there are no limits. Any wild or incredible idea to promote the product is fair game. It can be very creative work. It is important to keep an open mind and to come up with unusual schemes for promotion. Do not give up if one idea fails.

To build circulation, start by looking at the people who are already subscribing and reading the magazine. Who are they? Why are they interested? Where are they? This information will help define the target groups, the geographic range, and the types of

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[8] Opinion expressed by Marion Blakey in an address ("On Funding.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, August, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

individuals who are interested in the publication. Decide how wide a circulation to aim for. Do not exhaust energies by promoting the publication beyond the area of expected response and interest. Does the publication appeal to a local audience? Does it have statewide appeal? Is it regional in scope? Some publications will deal in material from the immediate vicinity, and it probably would be wasted effort to go after statewide circulation. However, do not overlook opportunities to publicize simply because people might not be interested. Use efforts and energies judiciously where the percentage of returns will be the greatest. After assessing who the readers are, begin to build circulation by extending that group. If half the circulation goes to libraries or senior citizen's homes, these areas should center the promotional drive.[9]

A plan must be formulated for public relations. One way is to find someone in the community who has some experience in public relations and is interested in the project. It is preferable to have this person on the advisory board. A committee volunteer could help develop a general, long range plan with six or seven components. Media may be one component; a speaking circuit may be recommended; a plan for bulk mailing using special mailings to specific target groups should be developed; finally, a marketing plan should be devised. Working with the advisor, map out a comprehensive public relations format for the project and force a thorough examination of all the angles for effective promotion of the project.

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[9] Ann Woods, You and Auntie Arie (Kennebunk, Maine: Star Press, Inc. 1975) p. 120.

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One specific advertising suggestion is preparation of a short background memo. This advance information should be sent to the editor of the local newspaper and to the news director of the local television station. An article about the project should be advocated since it would be of interest to the readers of the newspaper, or the viewers of the local television station. The editor's job is to fill space with interesting and informative material. By disseminating the information about the project, word will also spread about the product, and that is excellent advertisement. The feature editor may be approached for an interest story dealing with one of the subjects; the education editor may plan an article on the project and its success in the school; the women's editor may be interested in the traditional recipes and home remedies. There are many departments in a large newspaper and each should be approached. It might also be possible to publish an excerpt from the latest issue of your magazine in the newspaper along with an article on the project. This would involve taking a newsworthy item from the publication and promoting it in the form of a news release, similar to a movie preview.

If there is a state magazine, the editors may print an article about the project. The media are continuously looking for interesting information to share with its audiences. The advisor may help the public relations department by talking about the project and the publication in public speeches. He may be featured on local television talk shows. This appearance is possible because radio and television stations are required to have a certain amount of public service time set aside for interviews.

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Another promotional vehicle is the distribution of the publication to the state offices for the aging. Most states have these departments on the state, regional, and local levels. Senior citizens are natural audiences for the kind of information found in cultural journalism publications. By beginning at the state level and convincing them that the publication is of interest to all senior citizens, another promotional goal can be achieved. When attending organizations such as churches, senior citizens groups, schools, or service groups, it might be wise to offer special rates to the members as an incentive.

Another avenue to consider is the government. The mayor of the local community or governor may create a day in honor of the project. By inviting dignitaries to observe the project, a newsworthy event is created. Something is being done of value for both the state and public education and it is fitting that public officials should salute that effort.

Bulk mailing is a way to reach a new group of prospective subscribers at a reasonable cost. When mailing advertisements, a brochure and a letter could be included. Ideally, visuals, such as a front cover, should accompany the material. The form of the letter is important, and it should be directed toward the target audience. After an explanation of the project is given, the educational aspect should be stressed along with the fact that students are creating the publications. It should be emphasized that the project is helping preserve the local culture. Within the description of the project and the publication subject matter and style, subscription

information should be provided. A gift subscription should be offered, especially if the publication is to be promoted around Christmas. Also, included should be a self-addressed envelope. This simplifies the process of ordering and encourages people to subscribe. Rental of a business reply number from the post office should be investigated. This service enables people to return the envelopes without putting stamps on them, and the publication pays the postage on the letters that are returned. The current rate is twenty-seven cents per letter.

When drawing up the public relations plan, time must be spent researching the mailing cost for the package. The post office can provide information as to the cheapest way to mail the materials. The school's bulk rate number may even be used for mailing.

Advertising and publicity result in the sale of an idea; but in order to effectively promote an idea, it must be worthy.[10]

Writing

Writing is often regarded by students as a punishment rather than a joy. Somewhere between kindergarten and the upper grades, many students develop the attitude that writing is always tied to an assignment. It is viewed as something to avoid or finish as quickly as possible.

If writing is a goal, give credit for every piece of writing

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[10]Opinion expressed by Don Kornblet, in an address ("Advertising and Publicity.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, August, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

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presented. Then grades become an incentive to continue and to improve skills. Under that system, grades do not defeat students from the start.

Writing is sharing, communicating, putting thoughts on paper, thinking. Writing is all of those and more. It is a process of conceiving ideas, ordering them in our minds, and instructing our right or left hand to put the appropriate symbols on paper to express those ideas.

In order to do this, the symbols--the alphabet--have to be mastered. These symbols must be grouped into words; and finally, the words are arranged into complete thoughts or sentences. For many people, the creating process from conceiving an idea to expressing it clearly becomes confused or blocked.

The instructor's job is to deal with these fears and frustrations. A beginning writing assignment could be the description of a room, a special place, a friend, or anything that is familiar or comfortable. Students should concentrate only on writing without worrying about spelling or punctuation. It is important to convince them that it is not the number of words used or the speed of writing that is vital to clear expression. Instead, communication depends on the presentation of ideas.[11]

Opening statements can create a mental block for many people. The key for many writers is to ignore the opening statement by composing thoughts and getting into the flow of the idea. Later, an opening can be formulated.

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[11] Woods, op. cit., p. 123.

Once the students are comfortable with writing, such areas as information sequence, form, and mechanics can be stressed. Students should realize that most writing has an audience other than the author. Therefore, it is necessary to create clear, ordered thoughts to successfully impress the reader with the information being conveyed.

It is important the students understand that writing is hard work. Good writing takes work, practice, hours of concentration and study. Constant revision and correction are integral elements of the writing process.

It is difficult to adequately prepare students to revise and rework their writing. Part of the problem stems from the fact that they do not understand what a "finished" piece means. One way to begin this understanding process is class evaluations. Students read each piece aloud and discuss each accomplishment in terms of a set of prearranged criteria. This is an important exercise to develop with a class. Students need to learn to distinguish between objective, impersonal critiques and personal criticism. By keeping a notebook of all their drafts, they can see the process taking shape. If students become frustrated or discouraged with a piece, allow them to begin a new task and go through the same procedure. The idea is to cultivate a positive, open attitude toward writing and rewriting.[12]

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[12] Opinion expressed by Carol Spangenberg, historian and author, in an address ("The Process of Writing.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

Archiving

The first point of consideration when placing material into archives is whether the material is meaningful to anyone else. Material that is put into archives is material that somehow has to be made meaningful to people in the future. It will have to be substantial. This ability to last comes from using durable paper for transcripts and quality tapes. The material has to be documented thoroughly; one must be able to locate the information after it has been put into the archives.

In one sense, the published articles from the interviews are documentation. If the tapes are destroyed, the article becomes the primary source after the interviewed person has died. A researcher or historian would prefer to work directly from the tape to discover exactly what was said. If an archives system is developed, the original source will be available.

Identification of the tape is the first task. The tape should be run about twenty counts and the following information should be recorded:

> This is Friday, October 14, 1980.
> I am talking to John Doe about fly fishing. My name is Jim Sims.

Just before the end of the first side an announcement should be taped indicating that interview will continue on the second side. At the beginning of Side Two, an identification of the tape should be recorded. That statement will always tell where the material belongs.

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Statements should be clarified when distances are indicated by the speaker. This clarification can be made by asking the speaker about the distance and mentioning the specific distance. In the catalogue, this distance should be referred to and placed in brackets.[13] Careful handling of the tape recorder is vital. The placement of the microphone is important to insure a quality recording.

Another important element involved in the interview is the release form. It is always important to get a statement from the person being interviewed indicating that the material may be used in an article. The release is essential if the materials are going to be put into the archives. It is important that everyone knows exactly what is taking place. If an article is going to be published, the people interviewed must be aware of it. If it involves putting the material into archives, they must know that as well. The archives system that is being used must be explained along with the reason for its establishment. The release form is especially important if the material is collected by someone associated with an institution such as a high school. The supervisory personnel could be held responsible for the material.

Archives require very careful documentation. When a tape comes in, that tape should be completely transcribed or catalogued. A catalogue is a very detailed summary of the interview, including names, places, etc. The catalogue or transcript goes in the archives along with the tape.

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[13] Woods, op. cit., p. 75.

The placement of restrictions on material is another consideration. Any restriction that a person wants on an interview should be respected. If a person states very plainly that the material cannot be used under any circumstances, then a decision must be made as to whether the material is worthy of collection or not. No matter how unreasonable the restrictions seem to be, it must be respected. It is the right of the individual to demand confidentiality.

Every accession (collected material) that is brought in should receive a number. Basically, there can be three different kinds of material: tapes, photographs, and artifacts; slides and video tapes could be included. If an interview involves four tapes, that interview is assigned one accession number.

Two different methods of numbering an accession are suggested. One way is to number them directly. The first accession would be number one. Another method is the yearly method. This organizational system gives the accession a number made up of the year in which the material was placed in the archives along with the chronological order as it was placed there; for example: 79.1, 79.2, 79.3, etc.

When the material is received and assigned an accession number, an accession sheet should be filed. This form would list the name and address of the person who collected the material as well as a description of the material.

In addition to the accession number which shows how much material has come into the archives, a number must be assigned to the various kinds of material. Therefore, tapes would be categorized separately. If four tapes were turned in on an interview and the accession

number was 79.52, the tapes might also be numbered T 68, T 69, T 70, and T 71. This would be true for photographs, video tapes, slides, artifacts, etc. This information goes into the accession folder along with the catalogue sheets.

Separate files are needed for different kinds of material. In the tape file, there should be a card for every tape. This file would be organized according to the tape numbers. The cards would state what is on each tape and would contain a reference to the accession number. Photographs are done the same way. There should be a card describing each photograph. That card will refer the person to the accession number.

After the archives are established, there needs to be some kind of indexing system. One way is to have a personal name file, so one can research a particular individual. Second, a place file could be used. All place names are indexed, should anyone want to find information about a certain area. The third type of information file is the subject matter index. Finally, the basic goal for creating an archives is consistency in organization and format.[14]

Incorporation

Incorporation may take two forms: profit and nonprofit. The latter is of primary interest to cultural journalism projects. As a general rule, the incorporation, as compared with the unincorporated association, has the advantage of limited liability, perpetual

[14]Edward Ives, A Manual for Field Workers (University Press, Orono, Maine 1974), p. 69.

duration and a fixed organizational structure.

The primary benefit of a corporation, whether it is nonprofit or a profit-making corporation is its capacity to exist as a separate legal entity. A corporation is a legal person as opposed to a natural person. When a corporation acts, it is acting on its own behalf, and not on the behalf of those who incorporated it.

The second benefit of a corporation is its perpetual existence. It will continue regardless of the participation of any given individual; and it will continue even after the death of the officers, directors, or shareholders.

The third advantage is the organizational structure of a corporation. Each state mandates by statute a set of rules governing the way in which a corporation can operate. The statute has the benefit of providing guidelines both for people within the corporation and people dealing with the corporation. Both groups, therefore, will fully understand the perimeters of liability and the extent to which they can deal with each other.

The fourth benefit of the corporate structure is of primary interest to cultural journalism projects. This advantage is the fact that every state has a nonprofit corporation law. Upon approval of the nonprofit corporation status, the entity is recognized as being tax exempt not only from income tax but also from sales tax. Most funding organizations, including federal agencies and foundations, will not deal with a group unless it has secured the tax exempt status from the Internal Revenue Service.

There are several advantages to the unincorporated association.

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First, an unincorporated association does not have to comply with any state or federal statutes. It will not have to pay fees to any agencies, nor will it require approval to initiate research. It can set any rules or regulations for its conduct. The disadvantages include the absence of the advantages of the corporation. Foundations and granting agencies will, in most cases, be prohibited by their own regulations from giving money. Most important, each individual member does not have the benefit of the legal liability and can be held personally liable for those projects in which he participates, authorizes, or ratifies[15] (see Appendix).

Summary

In the preceding chapter suggestions were offered concerning the usefulness of a cultural journalism class to the school and the community. Cultural journalism was presented as an educational discipline while technical suggestions for employing such a project were explored.

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[15]Opinion expressed by Richard Bennett in an address (The Nuts and Bolts of Incorporation.") at the National Workshop for Cultural Journalism, St. Louis, Missouri, August, 1979 (tape on file at the Foxfire Resource Center, Rabun Gap, Georgia).

CHAPTER 3

ILLUSTRATIONS FROM THE STUDY

Introduction

The members of the culture journalism class, Mountain Trace, at Parkersburg High School are not only concerned with collecting the heritage from the local community; but the class members also interview persons on a statewide basis. The students have divided the heritage of West Virginia into the following categories: riverlore, coal mining industry, the timer industry, the oil and gas industry, the glass industry, and general mountain lore. Specific publications are organized according to subject matter or theme, and persons knowledgeable in the area of concern are consulted.

Upon discovery of a person, an interview is planned. Two or three students meet the interviewee and discuss the topic with him. Pictures are taken while the contact demonstrates the procedures which are used in stories of instruction. Pictures may simply show the contact within his environment.

After returning from the interview, the student then must write a letter of appreciation to the interviewed person. The next process is to transcribe the tape(s) that was recorded during the interview. The transcription contains an original and a carbon copy. The original transcript is stored for posterity along with the tape in

the archives. The story is written by editing all unnecessary material. Only material useful to the story is saved. Important information is then glued together to make a readable story for the publication.

The student then writes an introduction to the reader describing the contact using a list of observations that were compiled during the interview.

The final process in writing is to arrange the material, pictures, and diagrams so that the story appears interesting. Cultural journalism classes write three basic types of stories: an instruction for creating something; an exposition on a definite subject area; and a disclosure of experiences as presented by a contact. An example of each of the basic types is presented in the following pages.

Story of Instruction

"Peddler Dolls"

Back in the eighteenth century there was these ladies from England that went around and peddled things. They were called "notion-nannies." They would peddle thread and sewing supplies. These dolls are made to reflect the custom of the notion-nannies.

The dolls are dressed in traditional style. They (nannies) wore an apron and a cape; some of them hung their supplies in their cape. On the inside of their capes, they had hooks and they would hang everything in there.

Then some of them carried them (their wares) in the baskets. There is a spool of white and black thread in each basket and a ladle and butter pat. There is a working butter mold. You would put the butter in there and pat it down. Then push it out. It's the plunger type. There's also clothespins and a rolling pin. That's more-or-less what they peddled. Kitchen supplies and sewing supplies.

For the first few dolls I didn't have a pattern and I made some of them a bit larger than others. But I have a pattern now. I make them a little more uniform now.

The wood has to be seasoned for making the head, hands, and feet. The pear wood I have has already been seasoned. The tree had been cut down awhile and it was already seasoned. Different woods, of course, season differently. It (pear wood) doesn't have much grain, so you can make the features without splintering them off.

I just use a pocket knife. Those little Swiss army knives is what I started with. I do most of the carving with only the knife. Sometimes I'll rough them out first on a dish sander, but all the features are done with a little pocket knife.

The head is made of pear wood and the hands and feet are poplar wood. The arms go up to her (the elbows) and the legs go up to the knee. The rest of her body is unbleached muslin, stuffed with cotton. The buttonholes in the clothes are all handmade. They had little long pantaloons. I put all the clothes on by hand.

I try to get old-looking material for the dresses, usually

dark colors or black with very small print. Muslin is used for the body and stuffed with cotton. The petticoat is also made of muslin.

Most of the expressions on the faces are about the same. My mother says they all look like my grandmother, but I never saw her. They all resemble each other. For some of them, the cheeks are a little bit fatter and rosier and some, maybe the nose, longer. I guess the image is in my mind. I don't go back to a pattern and look. I paint the face, hands and feet with oil paint.

The arms, legs and head are attached to the body like an old-fashioned china doll's. You start with the body before it's stuffed, wrong side out. There is a groove made around the neck and you put it on there with thread. Then trim it to the right size and that makes the connection on the wrong side. The arms and legs are put on the same way. There's a groove made, and they're started with the body turned wrong side out first.

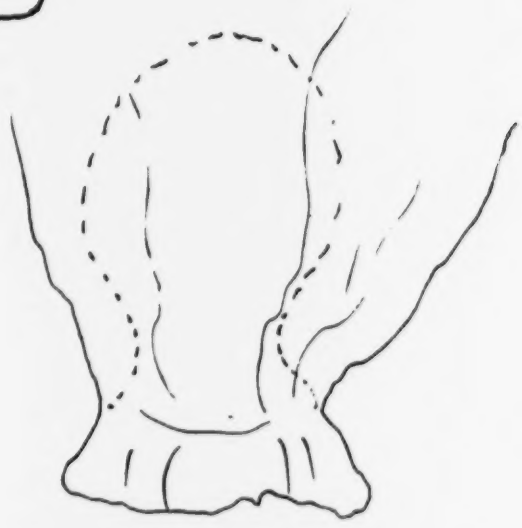
The wig is made out of mohair, which I buy by the yard. The baskets are made of regular reeds and are hand woven, each taking about twenty minutes to make. Her wares are all handmade, except for the metal bells which I buy from the hobby shop. The clothes-pins, thread spools, butter pat, etc., are made from different sizes of dowel rods.

I became interested in making the dolls when I saw one in a doll exhibit down in Parkersburg. It was original. I'm a doll collector; I collect when I can. I thought I'd like to have one of them. I knew I could never buy one because they are very rare, so I thought I'd make my own. I went from there.

I don't do this just as a hobby any longer. I do this as a business when I have time. It started out as a hobby. I wanted one, so I made it myself. My first large order was nineteen dolls. I guess it took me a year to get that. I don't know if I work slow or if it just takes a long time, but I can't make them fast. I work hard to get the expressions.

Begin with head carved from pear wood, with a groove running around the bottom of the neck.

unstuffed, muslin
, wrong side out and
it at groove.



Pull head back through. Raw edge will be on the inside, hidden from view.

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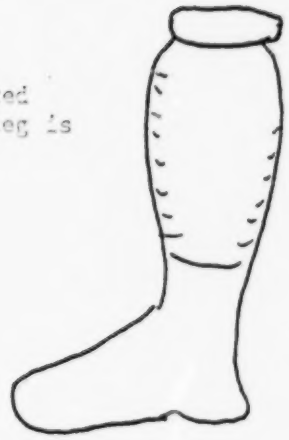
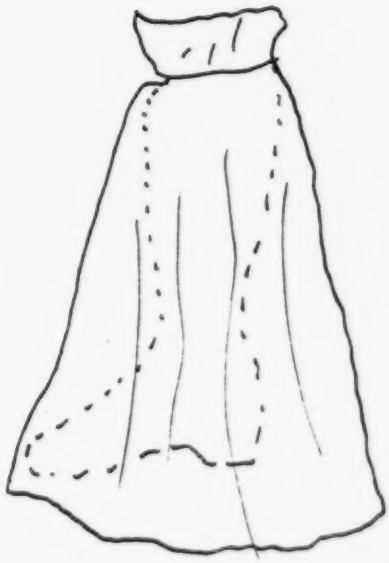
leg is circular.

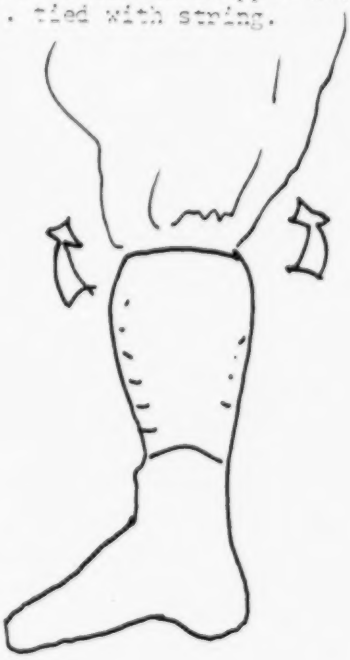
The carved and painted
[illegible] part of the leg is
[illegible].



Groove is cut around the
top of the wooden leg.



[illegible] cut in an oval and slipped over
[illegible] limb. . . tied with string.



Draw tied cloth up from foot...
the hollow tube of material is
stuffed to form the leg.

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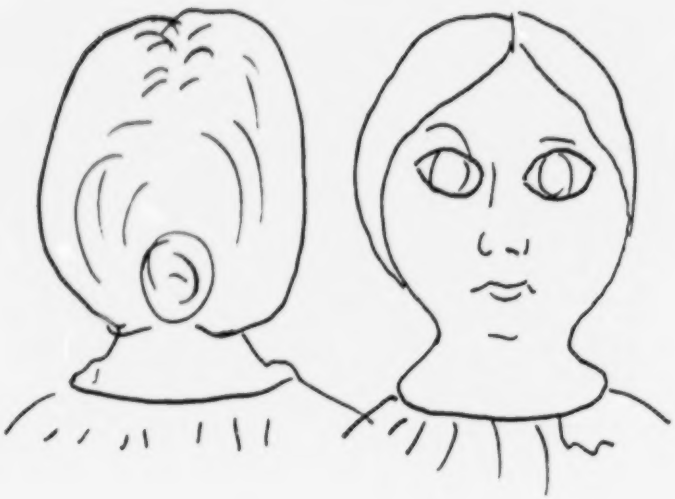
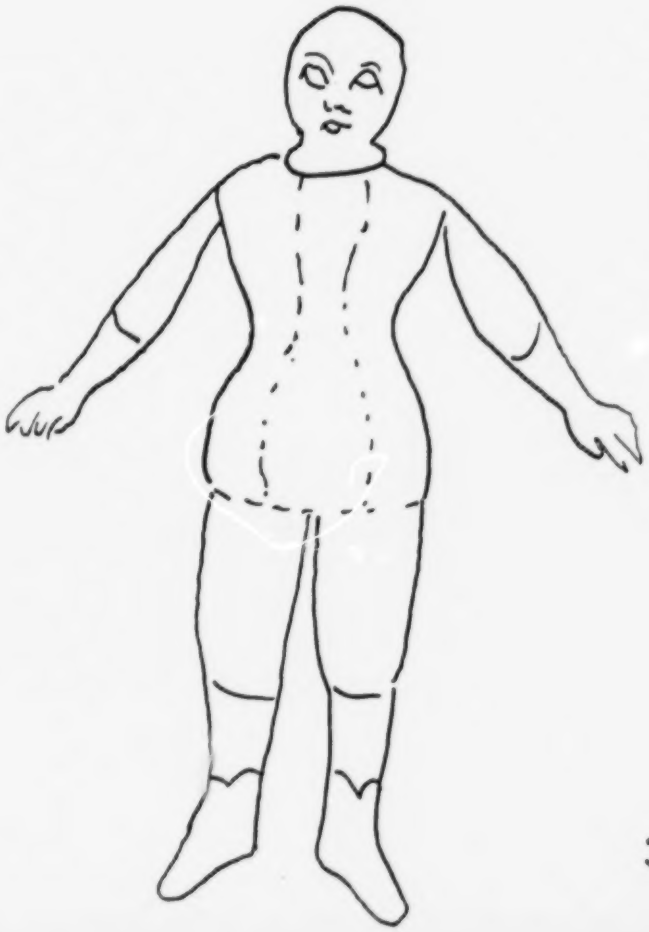
Hair is made from mohair (You can use human hair. It is difficult to use though).





Body is eight panels (four front, four back) sewn, limbs are oval tubes of material. All are stuffed with cotton batting.

Story of Theme

"Coal Mining"

Leaving Virginia seventy-four years ago, Mr. W. M. Ball came to McDowell County in West Virginia to be a carpenter for the coal mines. He built such things as braddishes, shanties, and ceilings for the mines. At ninety-six years old Mr. Ball is able to clearly reminisce about his days in the coal camps: How people survived from day to day under the extreme conditions of the miners.

I came from over here in Virginia. There was nothing but farms there. No kind of industry. No kind. I was about twenty-two years old when I came to West Virginia to work in the coal mines. I registered for World War I, but I was working for the coal company and the superintendent said I wouldn't have to go. I went to Bluefield to join one Monday morning. I didn't tell my boss I was going anywhere. I got up there, sitting on the steps when the recruiter come and he unlocked the door and said, "Come in, what can I do for you?" I said, "I come to enlist." "Well, what do you do?" he asked. I told him I worked for the Bottom Creek Coal Company. He looked right straight at me and he said, "We can't place you in no better place; you go back to your job." So, I went home.

Our country is the most progressive country in the world, and always will be. This country is blest; the people in it are blest. There will never be a country pass it up. Most of them (countries) don't have much money nohow. It takes money to do most everything. Money don't buy nothin' now. A dollar doesn't go very far now.

We will never see this country destroyed. This country's got smarts. Of course, we've let a lot of other countries do some things they ought not have done. We've let Russia do a lot of things it should not have done. I'm a feared we're gonna have trouble with them someday.

China is a country that is hard-headed. They don't have nothin'. Well, I don't reckon many of them countries got anything.

Now you take England, at one time it was a good country. Our country borrowed money from England once. Now England ain't got no money. They've had bad management. England ought to be one of the leading countries. At one time it was. But, ever since World War I they have never amounted to much. They let themselves down.

The Pocahontas County Mine was the first coal mine in the McDowell County area. Jenkin Jones owned the company. He was an Englishman. He and a fellow named Cooper came over here from England, and they found out there was coal in this county. Jenkin Jones opened up the Pocahontas and Jack Cooper, he opened up the Cooper Mine. Cooper named that mine after himself.

Then people began to come to this county (McDowell County) that had money. They opened up this whole county here, plumb into Williamson. This was one of the most moneyed places there was in West Virginia in the 1880's.

The A & W Railroad runs right through the heart of this county here. Right where it is now. This was a business place. Everybody just lived in every way here. They didn't have hardly anywhere to sleep, there was so many people. No houses in this county at that

time. It was just a wilderness. There wasn't anything going on until the coal got opened up. But when it got opened up, the people got to coming here from all over the country. They just swarmed here.

They used to bring transportations in here. There wasn't enough people coming in and they was gonna bring them in. One time there was a feller went down to New Jersey, and he brought a load of transportation men in and we was building ten shanties then. Two rooms was all they was. They (coal companies) furnished them men that come on that transportation everything they needed to set up to live at the shanties; tables, stoves, cook stoves, coke. They didn't have much clothes. A lot of them was farmers. You had a big bag tied up with something. You didn't have no suitcases--nothin'. A lot of them didn't stay down; they didn't like the coal business. Some of them quit inside of a week. Most of them quit as soon as they got the money enough to go back home. They had to work. Then they wasn't getting much wages. They was making maybe $8.00 or $9.00 a week and living out of that. Sometimes it would be four, sometimes it'd be just one have a shanty by himself and so on, but they could have four live in one of those. That's what they built them for, four people to shanty in.

They lived hard too. Most everyone shantied. These coal companies here built a lot of shanties. Two rooms, one and two room shanties for the coke pullers. I have built many of them. They didn't have much furniture, practically none. Just enough to make out with. Didn't many of them have wives then. They

was just young people just starting out hunting jobs.

I never seen a horse and buggy in this area. They didn't have any. They walked for their transportation. They had wagons to haul coal to the house. They never had anything else.

Most of the time you could see the out cropping of the coal in the bank. They would know about where to drill. Sometimes they didn't drill at all. They just cleaned the dirt off of it. They just used picks and shovels and cleaned that dirt off. And they opened it up.

They had to timber the entrance up as they went so it wouldn't fall in. They used posts and headers. The posts were 12" x 12". Maybe you have to go forty maybe fifty feet. Maybe a hundred feet before you come to slate or sandstone top.

You got to go in there to get all that dirt out of there till you can get to your coal. Then sometimes you have to dig a lot of coal before you can get to the sandstone. You have to get to the rock before you can finish building your entrance. Most of the time they had good sandstone tops in the mines.

At one time most of the mines had a sawmill of their very own to saw the lumber. The timber soon got worked out; then they had to buy it and haul it in--sometimes from over in Virginia.

This country ain't got no timber; it's pretty well worked out. It don't have much coal either.

In the old days they used electricity in the mines to keep the fans running. The coal operators put up plants of their own so they had their own electricity.

They also used steam. They had a man run the steam engines to keep the fans going. Some of them were really big--two or three boilers--and it kept a man busy firing them up.

To light the mines they hung a wire in the entrance with globes in them. They had to light up the mine as soon as they opened it up. It was a big job to mine.

I never worked in the mines as a coal miner. I was a carpenter. I worked in the mines even though I was an outside man. Sometimes when they got hard up for a man to build a mine door, I would build it and take it in there and hang it. I learnt the mine foreman up there how to keep a door shut. He had to have a door and he didn't have nobody to make it inside. I made him a door and he wanted me to go in, take it in there with him, and hang it. I went in with him. I told him, his name was Mr. Hancock, I says, "I'm a gonna tilt your door just a little bit." He says, "What's that for?" I says, "That will keep your door shut." Cut the top just a little out of plum and you can turn and open your door and turn it lose and it will come right back shut. He said, "Now, from now on, I'm gonna have my doors hung that way." They had to keep a trapper, a boy that when the motors were coming on a trip, why he had to pull the door open and hold it until they got by. Then he had to keep it shut on account of the air. That's what the doors are for, for air. If you left the door open, you couldn't pump air back in there. You had to keep them shut.

You built a head box overhead across the entrance. You built a head box for your air to go in.

Everywhere the mine makes a bend you put a door in there. When you put up a room, you'd have to braddish it off. As you went, you had to keep your braddish right up with your header. Braddish was just like building a fence, only you built it tight all the way in. The farther back you get the harder it is to get air in. Air kills the carbon monoxide poisoning. You can't work in the mines without air. You have to have the fans to get the air in.

You had to have braddish or you couldn't pump that air. If you didn't braddish, it would just spread out. You just braddished one side.

They had to use a lot of timber in the mines. They used props (posts) and they used headers. You set a prop up on this side of the mine, then one directly across from it. The props had to be at least six inches around. The headers went on top of the props to hold the ceiling from coming in. They had to be 10 x 4's. They were sixteen feet long. They was heavy. You had to have about four men to set them up.

You had to set the post about four or five feet apart. They got so later that they didn't put them that close together.

They could tell people learned an awful lot about the talk of the mine. They could sound it and tell where it was solid or not. To sound the mine they had a little hammer and they'd just peck on it. That's the way they tested the talk.

Now a days they don't prop. They use the bolt. A bolt is just a long metal with threads on it. They use a drill that works by air. You drill that (ceiling) as long as you bolt it but not as big as it

is. They then put a great big plate (made of metal) and bolt it to the ceiling (keeps slate and other rock from falling). They say that's a better situation about falling.

Now they got these kettle bottoms in these mines. That's just like the bottom of a pot, you know. It's round (rock) and the round end is sticking down. It'll fall out. Falls out of the ceiling. It'll crush you if it falls out. Yes sir, you're gone.

The miners had to work awful hard. That's hard work diggin' coal. They had to lay right down, just like diggin' under this thing (couch) right on the ground on his side and put your cut in there. You have to cut a section of the coal (wall) out on the bottom. You cut a place under there plumb back as far as you can reach with a pick. When you shoot (dynamite) your coal, it breaks and it will drop down. If you shoot it solid, it will just blow out. The cut was usually about a foot thick on the front and tappered off as it went back.

You layed right on your side to make the cut. You cut just as close to the floor as you could get it.

Then they come up about two or three feet and drilled holes to put the charge (black powder) in. Then, they drilled a hole in there about five feet, maybe six feet.

Then they had an iron rod you put your powder in the hole with. You had to have clay to pack that (powder) in there with, clay dirt. The powder was in a paper cartridge. You had a rod that you pushed it (powder and clay) in there with. This rod had a battered end on it, to shove it (powdered clay) back in the hole.

Then they had a squibb (long wick or fuse). It was made out of paper and powder. When you get ready to shoot it, you take one of them squibbs and you put it in this hole. Then you set that squibb a fire and you get out of the way. It runs in there and when it hits the powder, it goes off. The squibb is tapered. If you put it in the wrong way, the fire will not run in.

After the miner lights it, he has to get back out of the way. Maybe, as far as the gate (100 feet), maybe not that far. Depends on how you are shooting it. The coal operator didn't want that coal tore up. (The size of the charge varied as the hardness of coal, etc., the harder the charge the farther back they got.)

Sometimes they just drilled two holes, sometimes three or more depending on how wide the coal was they was shooting.

Sometimes in the mines they got a lot of water in there. You'd wade in water halfway up to your knees. That makes it rough digging. They got pumps now. They don't get bothered by water; the electric pumps just clean them right out. Then they didn't have much of a way to get it out. They didn't have such big mines then. Most of them draired themselves, but sometimes they would have to cut a ditch.

They used oil lamps (on hats) first. It was about three inches long. It had a hook (to fasten to the miner's hat) and it had a spout on it like a coffee pot. They used what they called lard oil in them. They had a wick in them much like an oil lamp. They called them lard oil lamps. They wouldn't hardly hold nothin' (oil). They had a thing they carried oil in. It was made out of metal. It was flat. You put it in your pocket. You had to fill the oil up every

once in awhile.

You had a lamphouse where you pick up your lamp. You had a man who issued the lamps to you when you went in.

Then they used carbide lights. It made a brighter light than the oil lamps, but, it was still an open light. They had to carry extra carbide with them too. You had to fill the cup (on your hat) with carbide and then you put a drop or two of water in it and it would burn.

They had made a lot of improvements in that. They use electric lamps now. You've got a place to put your lamps and it charges by the next morning when you go back to get it. You go and get it yourself. You don't have to have a man issue it. They got the lamphouses automatic now. You know where your number is and you just get it. Everybody has a number.

They used mules in the mines in the old days. They had a mule driver. He had a section (of mine). He delivered the cars in there and got 'em out. Sometimes he would have a team of mules. If he had a steep place to come up out of, it would take a team of mules. If he had most of the time it was just one mule. He just hooked on a mule to the car and bring it (cart) to the mine entrance.

I imagine the mines would go a mile, maybe two miles then. Now they go five, six, seven, or eight miles back. Way back.

They didn't go long in the mine business until they got motors. They soon got mine motors to pull the cars out. They still used mules for awhile to bring it out to the main line. The mules just brought it out of the rooms. Then the motor picked it up on the main line.

The mule driver was paid by the day. They worked by the day; they didn't work by the hour when they first started this. Everybody worked ten hours a day. Nobody didn't work no less. This country's not been working eight hours too many years. You didn't get a lunch hour, we took that on our own. Yes sir, we hever got paid for lunch hour till after the union came in.

They have mine trips now. That (motorized cars) takes a man into work and then brings them out. Back then they didn't have no mine trip. You had to walk.

The coal brought bone slate in it. They had a lot of trouble with bone slate (black like coal) and they had what they called rash too. The rash was just thin; I guess not much thicker than your hand. Maybe not that big. It wasn't very hard. It would break up in little pieces. They couldn't do much with that. They had to run in on through the shaker.

I've seen pieces of bone half as big as that table (2' x 4'). It was hard too. They had to get it out of the coal. That's how come now they got these plants. They keep building and coming up with something better each year.

They had a tipple; always had to have a gang of tipple men. They picked the bones. They had the shakers (screens). Maybe, the shakers would be 20' x 30' long.

They would shake the slag through. Then they (tipple men) would pick the bone out on the shaker. The coal would go on and dump down there in the shoot (at end of the shaker).

Coke is in chunks after you burn it. (Coke is the ash left over

after the coal is burned.) It makes a hotter fire than coal. They get everything out of it, the coal, it's just coke and it's light. Now, these bakeries, they use coke. They may not now, but they used to use coke to make bread. We had two bakeries here at one time, and every once in awhile they'd get a carload of coke and take it to the plant.

Every coal operator had coke ovens here at one time. They were just like big furnaces. They were built about six feet high, maybe seven feet, and they'd build them round. Then on top, they'd make a door, a lid. It's round. They got a track then on top of the coke ovens (from one over the other) they'd run a "larry." They called it a "larry" (cart on a small railroad track) and they run it out of the temple onto the shoot to get the coal and charge (fill the ovens) with it.

Then the coke ovens had a door down on the front. They used the door to pull coke out with and to ventilate with when they were first firing a new load. When a new load was put in, they would leave a place around the bottom door about the width of your hand till it burned so long. Then after so many hours after it burned, a man came along and stopped that up. Cut the draft off of it. Then it'd make coke.

They had coke pullers (men who pulled the coke out of the ovens). They used a great big metal (object) to pull the coke out. The end on it was about seven feet long, sort of like a hook.

Not just anyone could pull coke. It took a good man to pull coke. I tell you it did. There wasn't nobody but colored people

pulled coke. I never seen a white man pull coke.

They had to water it down. They watered it inside the oven. If you didn't, it would burn 'em up. They pulled the coke out on the ground in front of the ovens.

They burned different hours. They got different size ovens. So much a charge in this oven, so much in that one. They'd burn about forty-eight hours and about seventy-two hours. Now seventy-two hours were charged on Friday. Well, it wouldn't pull until Monday. At 12:00 o'clock every night except Saturday night, they pulled the coke.

They didn't pull no coke on Sunday. They put more in and it took longer to burn (72 hours). This country was at one time lit up with coke ovens.

The railroad track was built right along beside the coke ovens. They loaded right out of the oven into the cars. It took two men to work, one to pull and one to load. They used a metal fork to load the coke on the cars. It looked like a pitchfork except it had about ten or twelve prongs. When they lifted the coke, then the ashes would sift out through the prongs. I don't think they could pull but about four (ovens) on one shift.

Then they had the larry man (to charge ovens). He'd have to come and begin charging the ovens while they was still hot. They didn't want them to cool off. If they couldn't charge the oven when they emptied it, they would build a fire in it to keep it hot.

The heat in there would set the coal on fire. They would grind the coal before making coke. You couldn't make coke out of nothing but slack (ground coal). A lot of them (mines) had grinders in the

tipple that ground the lump coal up. It ground the coal up about the size of your finger.

Back then (also) when they ran the coal through the shakers in the temple, coal had to be lumped. People wouldn't buy slack (fine coal). So they used the slack for the coke and sold the lumps to the people.

I used to work up there for Mr. Hard; he was superintendent of a mine. He told me once that they sold slack for sixty cents a ton. He said the reason they done that was they had more slack than they could use in the coke ovens. He couldn't run unless he could get rid of the slack; it would fill the tipple up.

They had a coke boss. Every coal operator had a coke boss. He didn't do nothing but walk the coke yard. He saw everything was going on right.

It wasn't dark at night there. This whole country was lit up. The blaze would come out of the top of the oven, you know.

Yea, they had a lot of 'em. I guess it's better than it used to be. I remember one feller working up here. He had been here ten years. He just had three months to go and slate fell in on him and killed him. He done bought a farm; what he was doin' was workin' for money enough to buy a team and wagon and some farmin' tools.

They had runaways, the bank car would run off the tracks and kill 'em. They have steep places in them mines.

After they got motors, sometimes the motor car would run off and take a bunch of cars with it and kill a man.

Poisioning, you know. They had gases in the mines and it would

get 'em. It just put 'em to sleep.

Back then there wasn't no accommodations neither. Nobody didn't do nothin' here but work. Worked and went home. There wasn't no place to go, but to go home.

Then, later some of the coal companies built theaters. They built a big theater here called the Pocahontas. It's still runnin'. The only one I know still runnin'. After the television came in, it killed 'em.

They had a few saloons. There wasn't much gambling. People didn't have enough money. The people that came to this country back then, when it first opened up, came to work. That's what they came for, to work.

People didn't have water in their homes. They had one spigot (well) there that would supply three or four houses. You would have to go out and down the yard somewhere to get the water. Same way with coal. A lot of times the wagons couldn't get close enough to your house like you would like them to, so they have to dump it out from the house. So you would have to get that out of the snow.

People didn't have much money. They came to work, not to loaf. Everybody worked; you never see a man loafing through the day. They just worked one shift then, the day shift.

We didn't have any mining laws then. You could work anytime you wanted to and work until you wanted to stop. We had a lot of people up, I say, thirty years old that loaded coal in this country when it first opened up. Them fellers saved their money and went back to their native country and bought 'em farms. They just came

long enough to get the money to buy the property they wanted.

They paid them by the ton. The cars would hold three, four, or five tons. If you was a good miner, you could load about three of them a day. Of course there wasn't much wages then. $1.00 or $1.50 was about the average wages. Of course, some people got more. I came here in 1903. I got off the train at Eckman. It was opened up at that time. I went to work there. I went right to work as a carpenter. I got a $1.75. Well, I worked three months and they gave me $2.00.

In 1901 the United States Steel came here and opened up a mine. They took a lot of men to open them up. They had a swarm of people who lived up here that didn't have a place to live. They just had posts stuck up (lean to) and dirt throwed on them. They'd go under this dirt and sleep all night and work all day. They had it rough. They'd make a pot of soup maybe to do them a whole week. The winters were rough then. Cold, real cold winters. It looked like people didn't mind it as bad as they do now. One reason they wore more clothes then, than they do now.

I worked a many a day cold all day. I just didn't get warm, you know. You was warm enough you could take it, but you just wasn't warm.

When this company opened up there wasn't no wash houses in it. People had to go home to wash. Coal dirt ain't hard to get off unless it's got a little grease in it. If it doesn't get any oil in it, it just washes off without any trouble.

In the old days you had to come in the kitchen to take a bath.

Right when the woman was gettin' supper. You had to run her out of the kitchen to get a bath. That's the way it was, soon as you got home you got a bath. There was a fuss about it you know, about gettin' out of the kitchen to take a bath. I've done it a many a times.

They got bath houses now. People wear pretty heavy clothes in the mines. Most people wear overalls and that stuff don't go through them unless they get wet.

This country has bone fires. Some of them are afire yet. Them bone fires will burn for years. (Bone piles are where the mines dump their bone and rock, slate, etc.) They got a lot of coal in them. The heat and rain will set 'em on fire. Them mine operators don't set them on fire purposely. People don't like the odor of 'em. It's dangerous. There's a fume in it. It's dangerous to go on them. If you stay there long, them fumes will get you.

There was many a man died in this coal field here. I'll say hobos riding the freight trains; they'd get off the cars and maybe they would see the ash pile a burnin' and go down and lay down there. In two or three hours he's dead.

One morning on a Sunday we went up there by the railroad station and there was three men dead on that ash pile. The ash will kill you. They don't make much flames, they just smoulder, just smoke and heat. Yea, it's dangerous. Don't want to lay around a bone pile fire.

The piles are so deep you can't put the fire out. Sometimes they dump in a holler and fill it up. They been dumpin' there maybe twenty years. There's a pile of it there; pitiful, yes sir.

What happened here the union got up where those steel plants was. The unions got pretty strong and they wouldn't burn this coke down here. They wouldn't burn this coke and they forced the coal operators to cut these (McDowell County) coke ovens out and ship the coal up to Gary, Indiana.

The only matter with the union now in my way of thinking is we got some radicals. That's bad business; it just don't work. What we need now is some way to protect the wildcat strike. I don't know how it will be done. I can't figure that out. They won't listen to a committee. That's what's a matter if we had some way to stop that wildcat strike, this country would be all right. There ain't a thing a wrong with it.

Story of Character

"Grandma Jones Reminisces"

Despite cataracts that are causing Grandma Jones some problem with seeing and doing things she used to do, she still leads an active life. She lives alone and cares for herself. As we spent the evening talking, much of the past was revealed about how her family found its way from a plantation in Tennessee to West Virginia.

As she sat in her rocking chair rocking very slowly, she spoke of the "hard" but "good" times that most of our ancestors found in the mountains of West Virginia around the turn of the century. Her reminiscences went something like this...

My Great-Grandfather and Great-Grandmother Templeton owned a plantation in Tennessee. I am not sure exactly where it was located. The plantation had cottages for the slaves to live in. Grandpa laid out the work that needed done and the slaves did all the work on the plantation.

They had Negro cooks, nursemaids for all the children, and others to work in the fields. They raised wheat, grains, and garden produce like we do here.

My Grandmother Harriet Templeton, their daughter, married John Donohoe. After Grandmother was married, she went to Old Virginia to live, near Craig, Virginia. That was about the time the Civil War broke out. Grandma told me a lot about it. She said Grandpa hid around to stay out of it because he didn't want to have to go and leave her by herself. Her brother, Will, was killed in the war.

The family never learned how he was killed, where he was buried, or anything about him. Grandma kept his vest in a cedar chest until her house burned. I can remember her getting it out and crying. She said they were very close when they were growing up.

As the soldiers from the North came through during the war, they destroyed all the crops and killed the cattle, hogs, and stuff. A story I remember Grandma telling is: We had a hired girl staying with us; Uncle Bob was a baby then and Grandpa was away that night for some reason. Anyway, that night she was by herself, just the girl and the baby; and someone knocked on the door. She knew she had to go to the door or they would knock it down and come in. She went to the door and there were three Negroes standing at the door. They seen she was scared to death and told her not to be afraid, that they wouldn't hurt her. They told her all they wanted was something to eat. She told them she didn't have anything but a pitcher of buttermilk and some cornbread. If they wanted it, come in, and she would fix it for them. She said they come in and eat; cleaned it up, what she had, like they were starved. But she said they eat it, and went on and didn't try to bother anything. She told me a lot of scary tales about when the war was going on.

My grandmother and Aunt Sarah Donohoe moved here together, two brothers and their families. The war was just over and they were broke up. They moved in covered wagons. They didn't have much to move, I guess. People came through and killed their hogs, cattle and everything. They freed the slaves and they lost all that.

They had an awful bunch of slaves; and when they come here to live, Grandma brought one of them with her. I don't know where he was buried. When Grandma was growing up, they all had a nurse to take care of them. Lizzie, the servant's name, was responsible for taking care of my grandmother. When she came to West Virginia, Grandma said she had to learn to cook. She had never cooked. She had always had servants to cook and care for the house.

Aunt Sarah moved to Green Creek, Roane County, about six or seven miles from where Grandma was located. Grandpa Donohoe and his brother both died young. They hadn't lived here long when they died. I guess the reason they come here was to get away from the "torn-up" country after the Civil War. Grandma's parents stayed in Tennessee. However, when Grandma Templeton was old and her children were all dead and left there together, Grandma sent and had her brought here. She lived here until she died. The thing I remember most about her is the willow baskets she used to make. I have walked along the creek bank a many a time and helped her gather willows for them. They were so pretty.

My mother died when I was six weeks old and I lived with my grandmother until I was thirteen years old. Then I went to live with my father and stepmother.

School Days

One room schools is all I ever went to until the last two terms. Finally, there was about seventy-five students in the school. They had long seats like they have in church to sit on. They had so many they had to have them old long seats.

We wrote mostly on blackboards and slates; they had slates then. The slates were similar to a blackboard. They had a frame around them just like you would frame a picture. You had to get slate pencils to write on them. They weren't like chalk, just pencils with slate in them. You just wet your fingers and rubbed the writing off when you were through with it. My, they were dirty! They had slate brushes, too, that you could rub the writing out with. In those days people had to be saving. They didn't even have paper to write on.

The school was built with weatherboarding. Now, further back then I can remember they had log schools, but I didn't go to a log school. Sometimes there would be a big number of kids go, but as a general thing there wouldn't be over fifteen or twenty.

The school got so big at Poky Fork that the teacher couldn't manage them, and they built a two-room school. There was a room downstairs and a room up. There was a lower porch and one upstairs. The steps went up to the top story on the porch's outside. There was always a woman teacher downstairs, and a man teacher upstairs. The first, second, and third grades were downstairs, and the rest were upstairs.

Once the school boys made an old boat just for us to play around with there at school, and one day the creek was up, and a bunch of us got out in it and it sunk. We were close enough to the shore to get out. It was almost up to our waist. My dad's sister lived there next to the school and a bunch of us girls had to go there and get some of her dresses and put them on until ours

dried. We sure had a time there at that old school.

We used to have the finest times at pie socials. There were two boys that lived up above us. Their name was Burgess, and they both drank an awful lot. We couldn't have anything going on for them, hardly. They were having a big pie supper upstairs of the school one night, and just getting started good, and Dan Hunt went up to get his pie. Everyone was sitting there; and when they called your name, you went up to get your pie. The girl's name was underneath the pie, and when the boy bought your pie, they had to eat it with you. They were starting to sell the pies, and Dan went up to get his pie. Dan was coming down the aisle and Bill Burgess was there, and he just jumped up and knocked the pie out of his hands on the floor. Dan hit him and Bill had a gun in his pocket and pulled it out and was going to shoot him. I'll tell you, people were running over top of one another to get down the stairs. When Bill got downstairs on the ground, he swore that on Christmas Day he was coming back to clean up on Poky Fork. And on Christmas Day he died. He took spinal meningitis and went unconscious and never knowed anything. It killed him right away. I had the prettiest pie there that night. I put a green wreath around it. The wreath was made out of wandering jew and little white chrysanthemums in the wandering jew. If a boy had a girl friend there, he would find out her pie, and he didn't want someone else to eat with her, and they would run the price up ever so high to keep another boy from eating with them. Sometimes they would sell for $10 or $15. They made lots of money for the school that way. A lot of kids

were too poor to buy different things at the school.

Six months is the longest I ever went to school. When I first started to school, they only had it for four months. It started early in the fall (about September). School started about 9:00 a.m., and lasted until 4:00 p.m. In a way people got more education then, than they do now, according to the length of time they went.

About everyone learned to write good, read, and spell. On Friday afternoon we just had writing. Other subjects we had were reading, writing, arithmetic, physiology, geography, history, and spelling. In spelling class they all lined up in a row, clear through the room. They gave out your spelling to you. They started at the head of the class and give out the word and went to the foot of the class. If you missed a word and the one next to you could spell it, why they turned you down. They went on above you. The teacher gave you a headmark when you turned someone down. After you got so many headmarks you got a gift. Sometimes it was money, sometimes a little gift, a little pin or something. People were tickled to death to get a little money. A nickel looked bigger to you then, than $5 does now.

There used to be a poem that we had to commit to memory. The title was: "In School-Days." It went like this...

Still sits the school-house by the road,
A ragged beggar sleeping;
Around it still the sumacs grow,
And blackberry vines are creeping.

Within, the master's desk is seen,
Deep scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun,
Shone over it at setting;
Lit up its western window-panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled;
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To the right and left, he lingered;
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

"I'm sorry that I spelt the word;
I hate to go above you,
Because,"-the brown eyes lower fell,--
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her,-because they love him.

John Greenleaf Whittier

That makes me think of the old school I went to on the Long Ridge. It set right beside the road and had woods behind it.

BEST COPY AVAILABLE

I had to walk two or three miles to school. We walked through snows or whatever. The kids who lived around on the neighboring farms would stop, and I would walk with them. I didn't have anybody at home to walk with.

They had summer schools. The teacher would just go and teach and each person would have to pay so much for going. Summer school usually lasted three months (June, July, and August). Mostly, the people who went to summer school were preparing for teachers. I went to two summer schools. If you could pass an examination, you could teach school. You didn't have to graduate from college. If you made a number "one" grade, it was top salary, a "two" was a fair grade, and if you were a number "three," you didn't make much. If you made a lower grade on the exam, you could take it over the next year.

House Burned

Our house burned when I stayed with Grandma. We never did know what caught it on fire. It was in the fall of the year and Grandma and me went to Uncle Jim's. He lived below us and we were helping dig sweet potatoes. They were working and looked up all at once and a blaze was coming out of the roof of our house. I was about eight or ten years old. About everything we had burned up. Uncle Jim and Uncle Oat were working way out in the field and seen it and come as quick as they could, but it was falling in when they got there. They got a few things out - a cedar chest that contained my mother's quilts, our organ, and two or three pieces of furniture. All the rest burned up. We didn't have any clothes or anything.

There wasn't any gas then. We had to burn wood and I suppose some fire popped out on something while we were gone. The neighbors helped to build the house back. Soon after that, we moved to Poky Fork in a large nine room house.

Flood

During the early 1900's (I can't remember the year, but it come in June) we had a flash flood in Poky Fork. It was in all the houses. When we woke up it was running in the kitchen windows. The kitchen set a little lower than the other parts of the house.

My stepmother and Dad were sleeping downstairs. All of us kids were upstairs. I heard them screaming down there to wake us up. My stepmother said how come she woke up; we had a big old cat and it was washing up on the front porch drowning. It was making such a noise, it woke her. About the time she woke up, the water was bursting through the floors.

I heard the screaming and I didn't know what in the world. I thought one of them was dead. I grabbed Veda (a younger sister) and took her with me as I went and hollered for John and Hershel (brothers) to get up. They heard all the noise and knew something was going on, and they come right behind me. About the time I got to the foot of the stairs, I heard Dad saying you couldn't get out of the house; but I ran on in the dining room and saw you could get out there. So I told them we could get out the dining room door. We made it out and up in a cellar house until the rain was over.

After daylight we went down to Uncle Fred's. He lived on a high bank, and water didn't get to their house. We stayed there

until the water went down.

There was a man below us that was an invalid. They got him out and carried him to an outbuilding and saved him. Uncle Oat got a family out down the creek by going to their barn and getting the horses and putting them on the horses and took them to the barn. A store owned by La Verne Polly washed away. Another family lived near us and hadn't woke up and someone seen they weren't up and throwed rocks against their house and woke them up. Their house washed away. Some people couldn't get out and had to go to their upstairs and stay until it went down. If it had washed away, it would have been too bad.

Blue Creek Oil Fields

About 1917 they struck a big oil field over at Blue Creek (near Frame, West Virginia). It was really a big field. Some of the storage tanks (made of wood) held 55,000 barrels of oil. There was a town of those big tanks there at one time. The wells come in so big they had to have those tanks to store the oil in.

People just boarded anyplace they could. We kept several at our house. They stayed in hotels or anywhere they could.

There was no trucks to haul pipes, etc. They hauled stuff with oxens and wagons. There was four to six oxen hitched to a wagon. You could hear the wagons rattling all night and coming in droves as far as you could see them. There wasn't enough places for people to stay, and they had to travel all night to get back. They would stop in until sometimes as late as 3:00 in the afternoon wanting you to fix their dinners. We cooked then for 15 cents a meal. We would

fix good meals, not like we put on the table today for that.

The well in our garden, when it came in, shot water over the top of the derrick. They were 80 feet tall. That was a pretty sight when they (wells) come in.

That was the place to live when that field was going on. It sure was an industrious place.

My dad had wagons and teams that worked in the oil fields, and he and Uncle Fred ran a general store. The store sold groceries, dry goods,(stuff to make dresses, etc.) muslins to make pillow cases and sheets, shoes and lots of things. Back then you couldn't buy a dress; you had to make it. Crackers come in kegs and brown sugar come in barrels. You couldn't get granulated sugar.

Uncle Oat and Uncle Jim Donohoe had a store and three-story mill. They ground wheat, corn, and all kinds of grain. He had a planing mill and blacksmith shop. The blacksmith shop went all day long, people having their horses and oxen shod. They had a lot of teams of horses and oxen in the oil fields. There was a teamster for every team of horses or oxen. Uncle Oat also ran the post office.

First Car

The first car I ever saw was when I was thirteen years old. It was down on Poky Fork. It come down from Spencer to the Copenhaver's house. Mrs. Copenhaver's parents, the Pettys, drove it down to visit them. People thought it was the awfullest sight that ever was to see it. Somebody said it scared Old Aunt Marthy Canteberry. They said she saw it coming. She was a real old woman, about 80 at the time.

People was just gawking everyway. I guess I just gawked at it too. It was a wonderful sight.

All kinds of machinery has been invented in my life. Everything used to be done by hand. When they cut wheat, they used a thing called a cradle. You cut wheat by hand. I can remember when you couldn't buy a loaf of bread no more than nothing. That was the reason Uncle Jim and Uncle Oat had the flour mill - to ground flour and meal.

People eat cornbread every meal but for breakfast. They raised corn and had it ground for bread. Biscuits was a treat. You only had them for breakfast.

It was a treat to have a cake. People made their own. They generally made them on Saturday to have for Sunday, and that was all you got until next Sunday.

They didn't have any glass. They canned in stone jars and used sealing wax to seal the jars. You dried your fruit instead of canning it - dried apples, peaches, pumpkins, and I have even seen Grandma dry cherries. That is what you eat for winter. Lots of people had what they called a "dry house" to dry fruit in. They put stoves in them and heated them up and dried the fruit. Some people put boards on something and put papers or cloth on the boards and spread your apples, etc., out in the sun and dried them. You dried your stuff in the fall, and it lasted until spring. When hot weather come, bugs would get in it, but you could have it all winter.

I suppose kids now can't believe what you tell them. It's a

shame the way people waste stuff today and to think how they used to have to live. People like me worries to see people waste stuff that's good! The time may come again when you'll have to live that way.

Summary

In this chapter the method for writing a story was summarized and three stories taken from the Mountain Trace cultural journalism class were presented. Students interviewed the contacts, transcribed the tapes, and produced the finished product in the form of a chapter for a book. These stories are offered as evidence of the student's ability to perform such a task and produce a viable marketable product.

CHAPTER 4

IMPLICATIONS AND RECOMMENDATIONS

Introduction

The implications and recommendations offered here are made after six years experience and observation in working with the cultural journalism project, Mountain Trace.

Implications

Cultural journalism classes may be used as a valid and acceptable method for improvement of community and school relationships. This method seems to enhance student performance. High school students have the opportunity to present workshops/seminars to many community organizations and colleges. Mountain Trace students have spoken at West Virginia University, Ohio University, University of Charleston, Berea College, West Virginia Social Studies Council, junior leagues, Lions clubs, and many other service organizations. Subscribers extend from the local community to the state and national level; Mountain Trace has subscribers in sixty-four West Virginia cities, thirty-two states in the U.S.A., and has been sent to eight foreign countries.

There have been at least two projects started as a result of Mountain Trace and a third is presently being developed. Many other

classes, without publishing a final product, have done interviews and reports.

Recommendations

Through a cultural journalism course, students become acquainted with the outside world and become involved with creating a product that is marketable. Therefore, this researcher recommends that a course involving students with their communities become a part of the high school curriculum. Departments can team together in such an endeavor to develop a closer harmony in the school as well as the community. Many skills are developed in cultural journalism such as: typing, photography, layouts, editing, writing, and business management.

This type of course is recommended whether a final publication is a result of the efforts or not. Students in a course such as this can do many things besides publish, such as: edit tapes for a radio talk show; write a column for the school paper or the local newspaper; develop a county history for the school system; or invite local figures to the school to share and discuss community problems. Ideas for such involvement are endless and waiting to be taken advantage of by the creative teacher.

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APPENDIX

STEPS TO FORM A CORPORATION

To form a corporation, several steps are necessary. The selection of a name and alternative names for the corporation is the first task. Usually, the name must include the word corporation, incorporated, limited, or an abbreviated form of these words. The name cannot be the same as another corporation or business entity already conducting activities in the state. Nor can the name imply that the organization is a governmental agency or is in some way related to a governmental agency. In each state, there will be a list of words in the statute which may not be used in the name of the corporation. Also, it is a good idea to include in the title words which could be construed to ridicule any person or group. After the name is chosen, a form, accompanied by a small fee must be sent to the Secretary of State, who will then examine the records to determine whether the name is clear. If it is clear, approval will be granted; if it is not clear, the name which prevents approval will be revealed. If the title is disallowed, an alternate name must be chosen. Permission may be granted, however, from the company doing business under that name.

Step two is the preparation of a certificate of incorporation. All corporations are created by agreement among persons; a certificate of incorporation is merely a contract between natural persons to form a corporation in a given state. The persons who sign the

certificate of corporation, which is the agreement among them, are called the incorporators. The incorporators can be any number of persons.

The third step in forming a corporation arises after the certificate has been signed by the incorporators. It is often necessary to get various forms of approval. Nonprofit corporations must get state approval. In some states the certificate of corporation must be sent to the Attorney General's office, the State Education Department, the Supreme Court of the county in which the corporation is going to be located and, finally, to the Secretary of State for final approval and filing.

Step four is filing. Having obtained consents from the agencies, all the approvals must be fixed to an original certificate of incorporation; that is, one that has been signed by the parties incorporating it. This certificate is then mailed to the Secretary of State for filing. Often, there is a filing fee of approximately fifty dollars. The day of filing is the date that the corporation comes into existence.

Each corporation must have a board of directors that is responsible for the overall policy making and direction of the corporation. The board of directors must meet periodically to review what the corporation has done and to set policy. The actual management of the corporation on a daily basis is entrusted to another group of persons called officers. Typically, the corporation will have a president, secretary, and a treasurer. The president will have supervisory powers over the corporation. The secretary will keep

the records of the corporation and make sure that all of the paperwork is done. The treasurer will be in charge of the corporation's money which has been raised by contributions or by other tax exempt activities. The directors of the corporation and the officers can be the same people. Nonprofit corporations do not have shareholders, but may have members.

The first act of the board of directors should be to create bylaws. The bylaws will provide how membership is attained; how the board of directors will function; how the officers will function; if the corporation will have a board of advisors who are consulted, but do not have voting powers; how the corporation will set up a checking account, pay its bills and enter into contracts; where the office will be; how the books will be kept; and what will establish the fiscal year for the corporation. In most states a nonprofit corporation is required to file periodic reports on its activities and income. There may be as many as five or six governmental agencies checking on the affairs of the corporation during any given year. This is one of the greatest disadvantages of a nonprofit corporation since the reporting requires an enormous amount of paperwork.

In order to qualify for recognition of tax exempt status, a nonprofit corporation has to complete a form provided by the Internal Revenue Service. This form is very detailed and will require the proposed corporation to explain all of its past and contemplated activities, and to demonstrate that the persons involved in the corporation are qualified to manage its activities.

When the exemption is granted by the Internal Revenue Service, the name of the corporation is entered on a master list known as The Blue Book, to which foundations and other funding institutions will look prior to considering applications for funding.